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ABSTRACT

This teaching guide is based on Paulo Freire's "Pedagogy of the Oppressed" and is intended for use with Haitian migrant workers. The first chapter enunciates the general principles of foreign language teaching; chapters 2-5 illustrate actual use of the principles of control, sequence, reinforcement, and total physical response. Chapters 6 and 7 give numerous examples of substitutions and transformations, relating techniques to specific competencies. Chapter 8 offers suggestions for teaching basic reading, writing, and mathematics to learners who are illiterate or semiliterate in their first language. Chapters 9 and 10 deal with designing a unit and working out lesson plans using basic competency unit cards, as well as suggestions for their use in the classroom. Chapter 11 presents an effective pretest/posttest. Chapter 12 discusses the importance of respect for the learners and for their situation, which here is one of fatigue and poor living conditions in addition to being unable to understand English. The concluding chapters present a number of games using the actual situation and needs of the learners. The appendix contains forms workers may have to complete, a list of competencies, and sample units at Level I for aural/oral skills. (AMH)

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ENGLISH AS A SECOND LANGUAGE GUIDE FOR TEACHERS

Jane Vella

U.S. DEPARTMENT OF EDUCATION
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Forward by Tito Craige
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FORWARD

by Tito Craige

To work with adults who are nonliterate in the language of the surrounding community is to work with people who are shedding a mantle of silence. By joining a class, they have acted to overcome a barrier of considerable dimensions. It is no easy task for an adult to learn black and white symbols called print. To the nonliterate adult the tiny scribbles on a page are as alien as are the computer languages facing today's literate adults.

One of the first to articulate the processes of adult literacy was Paulo Freire. The Brazilian educator, author of books such as Education for Critical Consciousness and Pedagogy of the Oppressed, worked with peasants who could not compete successfully in a complex, modern society. They could not read and write. Literacy helped the peasants take an active role in their environment.

Freire points out that the process of education is rooted in the Latin educere, which means "to lead out." Nonliterate adults must be "led out" of their passive role as "objects" so that they can, in Freire's words, become "subjects" who control their lives better.

The teacher is a co-participant in the education process who builds a class based on the experiences of the students themselves. Words learned from the students' experience become rich "generative" words, words from which other lessons are built. In this way the reality of the adults' lives is

the core of the curriculum. The learners take their situation and gradually learn about it. In Freire's words, they gain a "critical consciousness" that can be freeing.

Freire denies that he has a system. Fearing the establishment of a teaching style that has nothing to do with the special nature of each group of students, he refuses to write a competency-based curriculum for all adults. Instead, he proposes a method that is adaptable to new situations. The first element of the method is the educators' "tuning in" to the universe of the students.

Among the people who have taken Freire's writings to the lives of nonliterate people, few have had the base of experience or power of personal charisma as Dr. Jane Vella. She has "tuned in" to nonliterate adults in Tanzania, Zimbabwe and the United States. She has learned the special beauty of different cultural groups. She takes her experiences, reflects on them and trains teachers to become educators in the broadest sense of the word.

Dr. Vella, author of Learning to Listen and Handbook for Teachers of English, worked in Tanzania's community education and development programs from 1956 to 1977. Later she gained her doctorate from the University of Massachusetts' School of Education. Currently, she is education specialist in the national office of Bread For The World.

In 1981, as teacher of English as a Second Language (E.S.L.) with nonliterate migrant farmworkers in North Carolina, I had the good fortune of exchanging experiences

with Jane Vella. A community college was in the first stages of trying to build an in-camp adult education program. It was new. Adults had always been welcomed on the technical schools' campuses but, since no migrants showed up, I and other teachers decided to go the peoples' camps. It seemed risky. Few North Carolinians venture into the isolated migrant camps after dark. But it was exciting. Forty seven Haitians and Hispanics who had never read even a street sign saw the world through new lenses.

In the spring of 1982, a contract from the Department of Social Services was extended to the Migrant and Seasonal Farmworkers Association, Inc., to run E.S.L. classes in migrant camps during the harvest season. I was asked to direct the Cuban/Haitian Entrant Program, as it was called, and we eventually enrolled 274 Haitians in 18 classes that met from July through November.

Due to our earlier conversations, it was clear to me that no one could work with us more effectively and dynamically than Jane Vella. Most important was the contribution she could make as consultant for the teaching staff. Accordingly, Dr. Vella became our consultant, field site trainer and author of this book.

Jane Vella's passion for genuine dialogue based on real experience is reflected in the pages that follow. She discards the high falutin' language that afflicts some E.S.L. directors and gets down to ground level--the nitty gritty. She's been in the trenches, she's driven on those lonely

eastern North Carolina roads and taught on the porches of those dreary shacks that are the homes of farmworkers. She valiantly combated the swarms of insects that competed for the feeble rays coming from the porch's one naked bulb.

Her students were both the E.S.L. teachers and farmworkers. The Haitians respected her for going to their camp. One student, head wrapped in bandages and suffering from an operation on a massive sinus abcess, came to class in spite of the deep pain. He propped his head over a pail, into which dripped liquid from his swollen face. When asked why he insisted on coming to class, he said, "Because you are my teacher and you care. You are North Carolina to us." No longer would they be faced with a scenario of permanent isolation from other employment options. They saw that they could learn to carry on casual conversations, write their own names and fill out job applications. The students' enthusiasm told the teachers to come back.

Teachers spoke of the turn-around they experienced after Vella's on-site consultation. They spoke of control, sequence, reinforcement and the activity-centered classroom. They told her that when they grasped those four principles they were more able to limit the class to the possible. They saw that the real goal of the teaching was to show the Haitian learners that they could master English. English could serve them; it could be a tool. The teachers, by using a controlled method, one that was based on the farmworkers' experiences, built a survival English language program.

PREFACE

This guide is being prepared from the back porch of the migrant workers' house at the camp of McGee's Crossing, near Benson, N.C. My visits to s[illegible] sites, at other camps in North Carolina, during the months of August and September, 1982, gave me data to corroborate my own experience in attempting to teach English to tired men and women farmworkers, under singularly difficult conditions. The general principles at work in this guide are derived from this experience:

1. less is more;
2. slow is sure;
3. preparation is more than half of the way to success;
4. visuals and the use of "realia," or things around you, are your allies;
5. the use of Creole or Spanish is counter-productive in teaching English patterns;
6. roles and tasks are better when specific than when general.

These will be explained en route. Join me in this effort to develop skills as English language teachers. If anything in this guide does not mesh with your field experience, question the guide, not your experience. In that way, let's build together.

Raleigh, N.C.
December, 1982

Jane Vella

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CHAPTER I

General Principles

In second language teaching some basic principles hold true and are useful to us, no matter what the language or the situation. Here's a list of these principles:

Control	this means that the learner hears the clear and correct sounds often before he/she tries to imitate them or say them.
Sequence	this means that the easier sounds are learned before more difficult ones.
Reinforcement	this means that the learner hears and says, reads and writes a particular unit of a language over and over again, in order to master it.
Kinesthetics (Total Physical Response)	this means that wherever possible the teacher uses things, moves people to action with their bodies, in order to practice a unit.

In the next four chapters we shall examine applications of each of these basic ideas. Before we do so, let me invite you to examine a class in which these four basic concepts were respected.

Site:	McGee's Crossing, N.C. The front porch of the shack in which the migrants live.
Learners:	Fourteen Haitian migrant workers. This is the third class for them. They are picking tobacco and are very tired when they come to class at 8:00 p.m.
Time:	8:00-10:00 p.m.

Instructors: Two women.

Performance Objective: To teach the difference between open/close and open/closed.

Aural/Oral Section (Listening, Speaking)

Teacher A tells Teacher B: Open the door.
Teacher B says: It's open.
Teacher A says: Close the door.
Teacher B says: It's closed.

Do this five (5) times. Then ask a learner.
Do this five (5) times with the learner.
Then ask the learner to tell another learner.
Pass this on, until all have taken both roles.
Do the same routine substituting other words.

Reading Section

Write on the board: (use only caps)
OPEN THE DOOR. IT'S OPEN.
CLOSE THE DOOR. IT'S CLOSED.

Read each phrase for the whole group.
Invite them to read as a chorus.
Then ask them one by one to read the phrases.

Write on the board:
OPEN THE WINDOW. IT'S OPEN.
CLOSE THE WINDOW. IT'S CLOSED.

Ask the whole group to read together.
Then one by one.
Show the difference between the objects used.

Writing Section

If the learners have pads and pencils, help them to copy the phrase.

For those who have not written before, write the phrase in capital letters on their pad. Help them to write over your words with their pens before they try to copy the phrase.

We had prepared a class plan on a 3" by 5" card. We call the card our "unit plan." (For further information on the "unit plan" or "unit card," see Chapter IX.)

The card looked as follows:

Unit #_____ Date:_____ Level: I

Performance Objective: teach the difference between open/close & open/closed.

Open the door. It's open.
Close the door. It's closed.
(window, book, bottle, box, pen)

Sequence: listen-speak-read-write

Things to bring: book, bottle, box, pen

That was the lesson. It took two hours to do that with fourteen men. But when we finished, all of them could perform using that structure, that statement, that English language pattern. Each of them understood the command, could act on it, give it to another, speak the words clearly, read and write them. No small achievement.

What do we mean by control? The two teachers acted out the dialogue, saying it clearly five times. By this time many of the men were repeating the sounds which were becoming words for them. Control is so important because English sounds with meaning (phonemes) are not the same as Creole or Spanish sounds. The phonetic structure of a language is unique to that language. Without sufficient control Haitians will use Creole sounds for English sounds, Spanish speakers will use Spanish sounds. That's what gives us an "accent." If you have met some migrants who say they learned English in school, but whose English you cannot comprehend, that's because they were taught without sufficient control.

What is meant by sequence. First they hear (aural), then they speak the sounds, then read the words and finally write. First, they all learn the one phrase ("Open the door. Close the door.") thoroughly before we try to change the word via substitution. The one great temptation of language teachers is to do too much too fast.

If you can remember the principles of control and sequence, this will not happen.

Repetition is another word for reinforcement in this lesson. In two hours that phrase was repeated innumerable times, in diverse settings. They heard it, said it, said it as a group (chorus), said it to one another, read it and wrote it. The principle of reinforcement is built upon the concept of conditioning: if you repeat something often enough behavior is changed, a learner can understand, say, read and write this language pattern.

Finally, we used an approach that is sometimes called kinesthetics, or TPR--total physical response. Everytime one said: "Open the door," the other person did just that. Then he replied: "It's open." The same with window, box, pen, book. This association of act and words is a mnemonic-- a way to help people remember, as well as realize, meaning. Using TPR, there is never any need to use Creole or Spanish in the English language classes. As we shall see, the use of first language is counterproductive to learning.

These are four very simple principles: control, sequence, reinforcement, total physical response. These make possible creative and effective language teaching.

CHAPTER II

Control

Since the people we are teaching have little or no skill in the English language, the principle of control is very important. They must hear the sounds immediately before they are to say them, every time. That means that you will be working very hard indeed. When you ask a question, you will answer it to support the learner, to control the language used. Giving the response to students before they have to speak is introducing a "control piece."

Teacher: What's your name?
*Teacher: My name is _____.
Learner: My name is _____.
Teacher: Good!

*Control Piece (CP)

Without the control piece, we have a micro-test, an examination, not a learning experience. This way, with the control piece, the learner is assured of his own skill in learning, of his own ability to MAKE ENGLISH SOUNDS even though at this time he may not yet discern the difference in sounds.

My thesis in all this is that we are enabling people to know that they can learn English. There is no way that an after-hours program can teach all of the structures, vocabulary and patterns of the language. Whatever we teach, however, is done in such a way that the learners grow more and more confident of their ability to learn, to acculturate to

this strange new language. Our work is qualitative, not merely quantitative. We do not have to "cover" the whole language. We do have to teach thoroughly what we choose to teach.

Control is expressed by your using the control piece orally, especially with Level One students (beginners in English language). Structural control is involved in a substitution exercise, where the pattern or language structure remains constant, and only one piece changes. You control the pronunciation of that piece:

Teacher: Let's go to town.
Learner: Let's go to town.
Teacher: Let's go to church.
Learner: Let's go to church.
Teacher: town
Learner: Let's go to town.
Teacher: Good! church
Learner: Let's go to church.
Other words: school, Raleigh, Haiti, Europe

Do not start another pattern in the middle of the first one. Use control to commence the new pattern:

to the market
Teacher: Let's go to the market.
Learner: Let's go to the market.
Teacher: Let's go to the movies.
Learner: Let's go to the movies.
Teacher: Good! market
Learner: Let's go to the market.
Teacher: Good! movies
Learner: Let's go to the movies.

These are two different patterns rhythmically as well as structurally. Both control and sequence protect us from mixing two such patterns.

Let's look at other ways of using a control piece in teaching English language patterns:

Unit #_____ Date:_____ Level: I

Performance Objective: to tell time.

What time is it? It's _____ o'clock.
It's _____ ten.
It's _____ fifteen.
It's _____ thirty.

1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12
10, 15, 20, 25, 30, 35, 40, 45, 50, 55

Sequence: listen, read the time, say the time, ask the time

Things to bring: clock

Proceed in this way:

Hold a clock with hands on one o'clock:
Teacher: What time is it?
Learners: (in chorus) What time is it?
Teacher: Good! What time is it?
Learner: What time is it?
Teacher: It's one o'clock.
Teacher: It's one o'clock
Learners: (in chorus) It's one o'clock.
Teacher: Good! Let's read all the numbers (pointing to them).
T: One L: One T: Two L: Two etc.
Teacher: One.....Twelve. (quickly)
Learner: One.....Twelve. (quickly)
Teacher: Good! Now, what time is it? (moving hands to two o'clock). It's two o'clock.
Learners: (chorus) It's two o'clock.
Teacher: Good! Pierre, what time is it? It's two o'clock.
Pierre: it's two o'clock.
Teacher: Good! Stephen, what time is it? It's two o'clock. (Point to the clock.)
Stephen: It's two o'clock.
(Move about the group, not in neat order, asking, repeating all the hour times.)

Shortly, they can ask one another when you hand someone the clock: What time is it? They can change the hands to read what they wish. Continue the exercise UNTIL THEY TELL YOU TO STOP BY THEIR HAVING GAINED FLUENCY OR BY THEIR ATTITUDE. You use control to enable them to stand on their own. When they can do this, you remove the control.

When everyone has this pattern with ease, you begin to teach: 1:10, 1:15, etc., using the same control piece:

Teacher: What time is it? (showing 1:10) It's one ten.
Learner: It's one ten.
Teacher: Good! What time is it? (showing 2:10) It's two ten.
Learners: (chorus) It's two ten.
Teacher: 3:10-12:10 Then ask individuals: Pierre, what time is it? It's five ten.
Pierre: It's five ten.
Teacher: Good! Stephen, what time is it? It's six ten.

Again, the learners can take your role with the clock as soon as possible, asking questions of one another. You use control pieces where necessary.

Control does not mean a boring class. The learners will stay involved if you maintain a rapid, lively pace. A lively pace keeps energy and interest high. We learn new things in high energy times. The language they are learning is a very new thing; therefore, creative tension must be maintained by a brisk pace, by varying the people you call on (it is not wise to go 'round the room), by varying the exercise. Consciousness of pace means that you will do an intensive, controlled exercise for 10 minutes, then move to writing or

any other exercise at another less intensive pace. The student or learner has to be in action all the time: listening purposively, speaking after hearing the correct phrase, reading or writing.

One way to maintain an energy-filled classroom is to use rhythm and intonation control. This is created by clapping or beating the rhythm out on a drum or table. Be very constant in your beat:

```
  /   .   .   .   /   .
Let's go to the market.    / . . . / .
  /   .   .   .   /   .
Let's go to the movies.    / . . . / .
```

KEY: more emphasis on syllable with /
less emphasis on syllable with .

Learners enjoy this control and will often repeat the sentence perfectly when they merely hear the drumbeats.

Teacher: / . . . / .
Learner: Let's go to the market.

It is imperative that you beat the sound while saying the sentence yourself, before they begin their chorus. Haitian and Spanish intonation patterns are often very different. That's why this kind of rhythmic control is necessary.

You also use control in Level II, more advanced classes, when teaching by transformation exercises (Chapter VII). Use control the same way. Show the correct forms once or twice before using the exercise.

Teacher: I'm going to the movies tonight.

Teacher: Yesterday Yesterday I went to the movies.
Learner: Yesterday I went to the movies.
Teacher: Tonight I'm going to the movies.
Learner: Tonight I'm going to the movies.
Teacher: Tonight
Learner: Tonight I'm going to the movies.
Teacher: Good! Yesterday
Learner: Yesterday I went to the movies.

This is done again, in chorus, with the group, and then one by one, the teacher calling names for responses.

Teacher: Pierre - Yesterday
Pierre: Yesterday I went to the movies.
Teacher: Good! Jacque - Tonight
Jacque : Tonight I'm going to the movies.
Teacher: Good! Enrique - Yesterday

REMEMBER: A new "piece" of language is a cognitive, cultural, psychomotor challenge. Perhaps the learner's tongue has never been in that position before. Therefore, it takes TIME. In language learning, slow is much, much better than fast. Don't leave a lesson until all feel comfortable with it. If the faster folks are ahead, let them practice the unit on one another. Remain with the slow persons until they have it.

Time and pace are different. Pace must be brisk and natural, just as English is heard on the street. Time refers to your patient endurance with a person who is struggling to comprehend a unit.

Students always learn at different rates. Controlled grouping will be necessary. As soon as possible, discern the natural learning groups in your class. Work with them as groups. You may have two or three such groups. You may find your class falls naturally into Level One, Level Two and

Level Three (see Appendix D for further explanation of "Levels"). That means that you may have three units to design for the three groups. Remember the old one room schoolhouse, with three or four grades in the same room? The often praised rural schoolteacher managed to orchestrate the learning of those children so that at times they were all doing the same thing, and at other times they did quite different tasks. In your class two teachers might separate out groups and work with them one teacher per group. You might bring the whole class together for a new unit, then move into groups for more intense practice, and more frequent time for the individual.

So, control is our instrument to use wisely to enable people to speak English well and naturally, with a minimal accent. Insofar as we control responses, we can build confidence. Let's now look at the second principle, sequence, and see how the two work together.

CHAPTER III

Sequence

Sequence is an easy concept: from easy to hard, from simple to complex. That is how we all have learned whatever we know. It is a vitally important concept to implement in language teaching. Here's a unit to demonstrate sequence:

Unit #_____ Date:_____ Level: I
Performance Objective: to ask for goods in a shop
How much is this? It is $2.00. I'll take it. How much does this cost? It costs $2.00. I'll take it.
Sequence: Ask for price; give price; ask for item.
Things to bring: Items marked with prices ($1, $2, etc.) on a tray; 21 one-dollar bills (if possible).

The unit goes like this: (teacher shows the item)

Here's a shirt. It is $2.00. It costs $2.00.
Here's a tie. It is $3.00. It costs $3.00.
(sweater, watch, book, ring, etc.)

Teacher: How much is this?
Learner: How much is this?
Teacher: It is $2.00.
Learner: It is $2.00.
Teacher: I'll take it.
Learner: I'll take it.

Invite individuals to come up and ask, picking up an item.

After a few individuals have worked this way, set up teams. You control their questions and statements as far as

necessary, but they do the "transaction" without interference from you. Let them use up all the money, then begin again.

A simple to complex sequence was used within this unit. First we used a simpler form: "It is $2.00." before the more complex form: "It costs $2.00." Control and sequence worked together in the development of the unit with the group.

Another use of sequence is in your work with the group. First the whole class repeats new sounds, safely, as a chorus. Then you move to individual work which is less safe, but possible, if you have observed sequence and done sufficient group work first.

Sequence moves differently with different groups. One group may have to stay a long while on a single unit, while another may move rapidly from one unit to another. This is why it is not wise to say: "Here is the right sequence for your group." You will have to determine that for yourself with your various groups.

When you are out of sequence and present material to a group that is beyond them, you will usually receive polite but vacant stares. You need to analyze the material and see how it can be reordered in a more appropriate sequence for each individual group.

Sequence is also involved in the selection of material for units--use the simplest first. Example:

1. can identify money denominations
2. can read prices, pay correct amount and verify correct change
3. can ask for common necessities and understand response given
4. can ask for items in a store and understand

directions given
5. other

When you consider sequence, remember that sounds move from simple to complex, too. Creole and Spanish phonemes are different from English. What might look like a simple sound might be very complex and difficult for the learner.

An important type of sequence is part to whole. If the unit is dealing with work and you are trying such words as: carpenter; mechanic; tailor; electrician; try them in parts before attacking the whole.

ELECTRICIAN

Teacher: trician
Learner: trician
Teacher: lectrician
Learner: lectrician
Teacher: electrician
Learner: electrician
Teacher: He's an electrician.
Learner: He's an electrician.

Notice that you take pieces from the back and work forward. This is in order to maintain the rhythm and intonation.

Sometimes, with a Level Two group, when trying to speak relatively advanced and complex sentences, it helps to beat out the rhythm of parts, then put them together. Go from short rhythm beats to more lengthy ones.

I'm going to the market to buy some rice.

Teacher: to buy some rice. . . . /
Learner: to buy some rice.
Teacher: I'm going to the market to buy some rice.
/ . . . . / . . . . /
Learner: I'm going to the market to buy some rice.

As you produce your units (look at Chapter XI) and they pile up as evidence of what your students have learned, they should have a natural sequence about them. You may decide, in another class, to change the sequence. All that this part argues is that you know why you are making such a change. You should always question the sequence in your language teaching. Sequence for us is an analytical tool, enabling us to put learning materials and learning tasks in appropriate order.

CHAPTER IV

Reinforcement: The Principle Behind Repetition

By reinforcement we mean that each bit of language has to be heard and repeated, with control, over and over again before the learner can be expected to learn it. Your challenge is to make that repetition as engaging and interesting as possible--by varying the exercises, calling on different individuals, keeping the pace brisk and lively and by laughing a lot. Humor is a way to make reinforcement possible and palatable.

If you look back at Chapter I for the description of a lesson held on the back porch of the shack in McGee's Crossing, you can see an example of reinforcement. The line is said over and over again until the learner is conditioned to repeat it.

One of my observations as I watched teachers was that there was rarely enough reinforcement of a single pattern. If we can think of each pattern making a fine etching on the brain, and the etching going deeper and deeper as it is repeated again and again, we have an image of reinforcement.

A convincing argument as to the importance of reinforcement is to reflect for ourselves on something that we have learned--a skill, an approach to understanding a subject, a conceptual pattern. Can you recall how often you had to review the skill or concept, how often you had to work with it before you said, "Aha, I see," or, "I've got it."? Remember this when teaching language.

You can diversify reinforcement by inviting the group to say it in chorus first, then in pairs, change the pairs, then ask an individual, then he asks another and so on. We use dialogues in our units because these are natural for reinforcement. Each line is both stimulus and response. Example:

Unit #_____ Date:_____ Level: I

Performance Objective: to hear/say parts of the body

What's the matter?
I'm sick. My _____ hurts.
(head, eye, nose, neck, throat, etc.)

Sequence: listen - speak - repetition

Things to bring: bodies

Teacher: (acting out) I'm sick. My head hurts.
Learners: (in chorus) I'm sick. My head hurts.
Teacher: What's the matter?
Learner: What's the matter?
Teacher: I'm sick. My eye hurts.
Learner: I'm sick. My eye hurts.
Teacher: Good! Now Jacque, you ask me: What's the matter?
Jacque: What's the matter?
Teacher: I'm sick. My head hurts. Now ask Pierre. What's the matter?
Jacque: Pierre, what's the matter?
Teacher: My nose hurts. (control piece)
Pierre: My nose hurts.
Teacher: Now Pierre, you ask someone: What's the matter?
Pierre: What's the matter John?
Teacher: My ear hurts. (control piece)
John: My ear hurts. What's the matter Stefan?
Stefan: My head hurts.

Each time a part of the body is mentioned, point to it.

This dialogue can be played in a hundred and one ways, and the teacher must early-on hand over the leadership role to those learners who will take it. As each one responds individually, with control from the teacher where appropriate, all will be hearing the dialogue and internally responding.

It is important to reinforce lessons that have already been learned. This is where the unit cards are a help. If you have done units 7 & 8 on Tuesday, and plan to do units 9 & 10 on Thursday, spend some time going over units 7 & 8 to reinforce the learners with <u>that</u> content and skill.

You cannot repeat too often, reinforce too much. Learners will indicate, however, when they have had enough of a particular piece. Watch for body language, restlessness, disinvolvement, boredom. Watch when they leave the room on you. . .

CHAPTER V

Total Physical Response

This principle invites us, urges us, to remember that language is learned through the muscles. It means simply that wherever you can act out the unit you are teaching, do so. Open the door and close the door; point to the parts of the body; beat upon the wall to show the rhythm of a sentence; throw items to people: "What's that? It's a pencil." Invite them to throw things to one another. Walk around the room or house and talk about the things in it: "This is a bed. It's hard." To demonstrate the potential of total physical response, let me describe what happened on the back porch at McGee's Crossing.

At the very beginning of the summer we had fourteen Haitian farmworkers studying with us. One of my lessons was:

. . / .
This is my house.
This is his house.
This is your house.

and I used the wall of the house for a drum to show the rhythm. The men enjoyed it, and soon were using the English pattern easily. Ten weeks later, there were only a few Haitian farmworkers left. Four of them were new. One of the original group, Pierre, was working with my colleague individually as I led the four newcomers through some pattern drills. I was actually doing another pattern:"He is happy," and was showing the picture of a smiling boy. But as I beat

the rhythm on the wall of the house: "He is happy."(. . / .), Pierre looked up from the work he was doing on the other side of the porch and proudly called out: "This is my house!"

What this tells me is that the pattern had gotten into Pierre's "blood." He knew it, and the mnemonic beating of the rhythm on the wall brought it immediately to his mind, and more importantly, to his lips. He could say it. The TPR approach was a stimulus for the linguistic response we want students to make.

It is important to show that when we talk of acting out units and beating on the walls and dancing the rhythm of the pattern, we are not playing games. This has a firm foundation in psychology and learning theory: repeat a stimulus often enough and compellingly enough and it will demand the response.

A wide gesture to one's chest when saying the word "my," and a wide pointing gesture to the other person when saying the word "your," will help to make the possession distinction for them. For example:

> This is my book. (point to yourself and the book)
> That is your book. (point to the other person and their book)
> That is his book. (point to a third person and his book)
> My name is Jane. What's your name?
> (point to yourself when saying "my," to the other person when saying "your.")

Ask the learners to use these gestures when they repeat the sentences or use the pattern. The gestures become a mnemonic.

The jargon of language education also speaks of "realia"

--meaning real things that you bring to class to use for teaching. "Realia" is a language teacher's best friend. As an example, a teacher brought a basket of articles from home. She had pasted a tag on each with the price. She then invited the learners in her group to come up and buy.

Teacher: What do you want?
Learner: I want a hat. How much is it?
(reading the tag) Here's two dollars.

Shortly the learners became the shopkeepers and "sold" the articles to one another. One night it was fruit, which became the evening's snack. I urge you never to go to class without something in your bag that people will touch, taste, handle, smell, use, in order to learn the pattern you want to teach. Like Alice in Wonderland, your "bag" will have what Alice called the portmanteau words.

CHAPTER VI

Substitutions

Throughout this Guide, we have spoken of patterns. A language pattern is an arrangement of linguistic relationships in which you can substitute appropriate words without changing the basic pattern. Here are three "patterns:"

1. I'm going* to Raleigh+.

   *driving, flying, walking, running, traveling
   +Durham, New York, Washington, Haiti

2. Where does Mary* live+?

   *Jean, Pierre, he, she, Michel
   +work, shop, cook, sleep, play

3. Today is Monday*, the first+ of October#.

   *Sunday, Tuesday, Wednesday, etc.
   +second, third, etc.
   #January, February, etc.

Every unit you design will be one or more English language patterns. Look at the copy of the CAL card at the end of this chapter. Look at Competency III, #2. This competency can be established by working with the "shop" as described in the previous chapter. The pattern there is:

Teacher: How much is it?
Learner: Two ninety eight.
Teacher: Here you are. (counting out $2.98)
Learner: Thanks.

Competency II, #1, can be established very simply with the following:

Teacher: What's this? (holding a penny)
Learner: That's a penny. It's one cent.

(nickle, dime, quarter, half dollar)

Teacher: What's this? (holding a dollar bill)
Learner: That's one dollar.
(five, ten, twenty, fifty, one hundred)

The idea here is that the learner does not learn a list of words, but in sequence, with control, supported by the TPR approach of handing around the coins and bills, he learns a pattern and uses it in dialogue with his colleagues:

What's this?
It's ten dollars.

He then moves, in sequence, to the "shop" to use these pieces of money to "buy and sell."

The underlined words in all the patterns shown so far are capable of substitution because the pattern stays the same. When the new word demands a pattern change, that is a transformation. We'll talk of transformations in the next chapter.

Look at this pattern, and try some substitutions:

I like to play* on Saturdays+.

You can use many verbs in place of play and six other day names in place of Saturdays, without changing the pattern.

*dance, work, sing, travel, shop
+Sundays, Mondays, etc.

Reinforcement is offered largely through substitutions:

1. Cue them.
Teacher: I like to play on Saturdays.

Learner: I like to play on Saturdays.
cue: Teacher: shop
Control Piece: Teacher: I like to shop on Saturdays.
Learner: I like to shop on Saturdays.
cue: Teacher: travel
Control Piece: Teacher: I like to travel on Saturdays.
Learner: I like to travel on Saturdays.

In sequence, this is first done with the group in chorus, then with individuals, then without the Control Piece, then learners cue one another.

2. Selection.
With a literate group who reads English, show a list of appropriate words:

Pattern: Where are you going?
I'm going to the _____.

hospital	schoolhouse	shop	garage
airport	storehouse	farm	movies
field	bathroom	market	kitchen

Read the list of words to control pronunciation. Ask individuals to dialogue with one another, selecting from the list.

Notice that we can't use the words church or school? We usually say, "I'm going to church." "I'm going to school." leaving out "the." These would change the pattern. That is why the selection list is used. It is a form of control.

3. Chaining.
This is similar to using a cue, but it is on-going, intensive practice with individual response.

The women are cooking potatoes. Teacher: rice
Learner: The women are cooking rice.
Teacher: children
Learner: The children are cooking rice.
Teacher: meat
Learner: The children are cooking meat.
Teacher: men

Learner: The men are cooking meat.

This is an intensive, fast-paced exercise with very good potential for teaching a single pattern.

A variation on that, at a later stage, is a three-fold chain:

Teacher: The women are cooking rice.
Teacher: girls baking bread
Learner: The girls are baking bread.
Teacher: men cooking fish
Learner: The men are cooking fish.

Sometimes this may come out as, "The fish are cooking men!" but that's alright--the pattern is what matters.

4. Fill in the blanks.
With a relatively advanced class you can invite them to insert an appropriate word.

Teacher: I'm going to the _____. Pierre?
Pierre: I'm going to the market.
Teacher: Good! I'm going to the _____. Jacque?
Jacque: I'm going to the office.

In this case, control is less evident. The pace of such a learning design is important: it must be lively and brisk so that people think pattern and do not struggle for new words.

To sum up, substitution is the backbone exercise of language pattern learning. If you understand that all you want to do is to reinforce the pattern, that the blanks or the underlined sections are the only variables, you will be able to create your own exercises and your own approaches to this design.

ENGLISH LANGUAGE CHECKLIST FOR HAITIAN MIGRANTS
HHS/ORR Grant #90-P-10002-3-01

Student Name _____ Program Name _____

Address _____

Contact Person _____ Title _____ Phone _____

Date Entered _____ Date Left _____

Est. Hours of Instruction/Week _____ Number of Weeks _____ Hours Actually Attended _____

Name(s) of Other Programs Attended _____

COMPETENCIES

I. Class Orientation
- 1) Can identify and introduce self, read and write name
- 2) Can express lack of understanding and request clarification
- 3) Can tell time and date & respond to schedules
- Other _____
- Other _____

II. Employment
- 1) Can fill out Social Security (or like form, e.g. W-4)
- 2) Can describe job - hours, salary, type of work (time, money)
- 3) Can follow simple safety instructions and ask for clarification (including signs)
- 4) Can explain sickness, lateness, absence to supervisor
- Other _____
- Other _____

	Listening	Speaking	Reading	Writing	Numeracy
1)	○	○	○	○	
2)	○	○			
3)	○	○	○		○
1)				○	
2)		○			
3)	○	○	○		
4)		○			

COMPETENCIES

III. Shopping
- 1) Can identify money denominations
- 2) Can read prices, pay correct amount (and verify correct change)
- 3) Can ask for common necessities and understand response given
- 4) Can ask for items in a store and understand directions given
- Other _____
- Other _____

VI. Health
- 1) Can give personal information in clinic, including filling out forms
- 2) Can describe common symptoms
- 3) Can follow medical instructions - make follow-up appointments; take medication
- Other _____
- Other _____

V. Community Services
- 1) Can use pay phone
- 2) Can purchase and use appropriate postage
- 3) Can follow proper procedures for obtaining food stamps
- 4) Can ask for and follow simple directions (e.g., to post office, clinic)
- 5) Can identify men's and women's restroom facilities (read signs)
- 6) Can request emergency assistance and respond appropriately
- 7) Can purchase and/or cash a money order or check
- Other _____
- Other _____

	Listening	Speaking	Reading	Writing	Numeracy
1)					○
2)	○		○		○
3)	○	○			
4)	○	○			
1)	○	○	○	○	
2)		○			
3)	○		○		
1)	○	○			○
2)	○	○			○
3)	○	○	○	○	
4)	○	○			
5)			○		
6)	○	○			
7)	○	○	○	○	

CHAPTER VII

Transformations

See what happens when the subject of the following sentence changes:

He is going to the market.
I am going to the market.

He calls for is instead of am. That is a linguistic transformation. In terms of sequence, learners move through many substitution exercises with the pattern:

He's going to the market.
(shop, movies, class, store, etc.)

until they have that pattern controlled. Then, and only then, is transformation attempted.

When you offer a cue in transformation, the learner here has to think some things through:

Teacher: I am going to the market. Cue: he
Learner: He is going to the market.
Teacher: Good! Cue: we
Learner: We are going to the market.

The brain must select the appropriate response, and say it in the appropriate rhythm. Notice how different this is from substitution, which is simple conditioning, and inserting, so to speak, the useful word in the only available space. Look at the difference between these two examples:

Substitution: I'm sick. My head hurts.
(eye, foot, stomach, ear, etc.)

(NOTE: substitutions are usually noun or adjective replacements.)

Transformation: I'm sick.
He — He's sick.
We — We're sick.
They — They're sick.
(NOTE: transformations are usually verb or subject/verb agreement changes.)

In the substitution, the learner maintains a given pattern and through reinforcement and repetition gets control of the pattern. In transformation, the learner must think and choose the appropriate response from patterns he already controls. The sequence is important here. If we try to use transformation work before learners have control of a pattern through substitution work, they will be unable to choose easily, and there is no control from the teacher to enable them to reinforce the English language patterns they are trying to learn.

Some ways of designing transformations are:

1. Cues.
   - -nouns or pronouns demanding verbal transformations
   - -nouns demanding transformation of personal pronoun and possessive adjectives
     - -John. This is his book.
     - -Mary. This is her book.
   - -adverbs demanding tense changes
     - -Yesterday. We went to town.
     - -Tomorrow. We'll go to town.

2. Chaining.
   When a class is used to transformation, they can chain a number of transformation exercises.

   Offering cues to one another:

   Teacher: Is he home? yesterday - John.
   John: Was he home? tomorrow - Pierre.
   Pierre: Will he be home? Tuesday - Maria.

Maria: Will he be home, Tuesday? last week
- Paul.
Paul: Was he home last week?

The essential stimulus is that one person offers a cue which demands transformation of the given pattern. You can do that in a wide variety of interesting and participative ways. Let the learners do the cuing as soon as possible.

CHAPTER VIII

Basic Reading and Writing for Learners Illiterate in First Language

We have been considering men and women without the skill of reading, writing or numerics as Level One learners. They can progress right along with literate classmates in the aural/oral pattern learning of English. But they need more. Here are some suggestions for units on skills they need.

One of the important lessons learned on the back porch at McGee's Crossing was that ESL students are often also adult basic education students. They need to learn to read and write and do basic mathematics. In our situation there were approximately three out of the thirty who were illiterate in English and Creole. That is, they could not read or write in any language. Some could not write their own names. Others were not able to recognize letters of the alphabet or the numbering system.

Since we are using an aural-oral-reading-writing approach to English language teaching, and are using aural patterns as the very basic components of our units, it is not necessary for an ESL student to read and write in order to learn functional, survival English. We have two very distinctive tasks:

1. teaching aural, oral English language skills
2. teaching reading, writing and basic mathematics

This chapter offers some suggestions on how to teach

reading, writing and basic mathematics. It is necessarily your problem and decision as to whether you do this in your situation or not, and when to build it into your ESL program.

READING

Unit #_____ Date:_____ Level: I

Performance Objective: read their names

Student's name:_____ (e.g. Pierre)
Write the name; invite him to read it.
Ask other names beginning with the same letter (P).
Write them as they say them.
Ask each student to tell his name; write it; invite all to read it; ask them to share other names beginning with the same sound.
Practice: reading the different names
Ask for names of wives, children; write them; invite all to read; again ask for names with the same initial sound.
Check: each one can read all names on board before end. (move around, let them point to names and ask one another)

Unit #_____ Date:_____ Level: I

Performance Objective: Read names of cities (use the same approach as the previous card)

The idea behind these units is that adults have actually been reading some symbols (words) all their lives. Using the dependable principle of sequence, we begin there, with their names, then signs: STOP, WALK, DRINK COCA COLA, etc. Ask

them to look around and note the words they already read, written on billboards or street signs or on tools or clothes. Also, the emotional support of reading words like the names of their wives or children is very important. These are words they want to read.

Once these basic words are learned, your task is to break them into units by initial sounds and signs:

"P" as puh - beginning the word PIERRE or PAUL

Remember to stay in upper case letters for the first few classes. In some cases, as I have already mentioned, there is a radical difference between the sign of a sound in upper case and in lower case. "A" and "a" are very different signs.

Initial sounds and signs--names that begin with the same letters and sounds--provide control and invite new readers to deal with units of reading in a clear and simple sequence. Your task is to see that they explicitly do this with all of the letters of the alphabet.

I like to use newsprint tablets for writing words for new readers so that they can keep the sheets if they wish to and continue to read them as often as they see the sheets. A blackboard is useful, but when you erase things, they are gone forever.

Imagine now that you have moved through many of the consonant sounds and signs by virtue of looking at names. Since they are able to read names, they are able to recognize the five vowels. You can take a whole unit on explicit work with

these sound signs (A E I O U), giving only one of the myriad English sounds to each vowel. "A" will be "ah," "E" "eh," "I" "ih," "O" "oh," "U" "ooo." This is assuming that you do not know the native language of the learner and that the reading they will be doing will be in English. In this unit, put the consonant sounds which they know with the vowel sounds--use a constant initial and ending sound. If you have worked with PIERRE, PAULO, PATRICIA, THOMAS, TIMON, TED, you can then do PAT, PET, PIT, POT, PUT. At this time do not be concerned about meaning--you want to enable them to move from the symbol PAT to the sound PAT. Later the work will entail words in context and then deal with meaning. If a learner asks what something means, tell them, but at this point that is not your intention. Your aim is to help them say PAT when they read the symbols P A T. This is an exercise to practice sound and sight recognition, that's all.

Your unit cards can tell you what letters you have explicitly worked with. Keep a record of this in order to be sure that each learner has explicit work with all the letters and sounds of English. This is not as easy as it sounds. Remember, for example, that "T" and "TH" are sometimes different sounds, as in THOMAS and THADDEUS. Use your dictionary for the comprehensive list of the sounds of English--you'll usually find the list on the inside cover.

If you recall the principle of sequence, you will understand why it is imperative to work with a learner through the symbols and sounds of the English language before inviting him to read new words in English. That is why one group of

learners will be designated for special reading skills. They will "catch up" with their colleagues in time. Their own unique skills must be respected.

In summation, your work in teaching reading to illiterate farmworkers will begin with those words they already know: names, words with effective significance for them. You should note which sounds have been "learned" as initial sounds in these words. You should practice these with all the vowels. Explicitly practice all of the sounds and symbols (using the dictionary guide) until the learner is confident and capable. Only then can the learner join the rest of the class in learning to read and write English units from the CAL card.

There is a very basic and philosophical problem here: what about reading in the first language? The sound for the same symbol is invariably different. Since so few teachers know the first language, I suggest that you stay in English, and let the men and women make the transition from the English sound for a symbol to the Creole or Spanish sounds. They already "know" all the Creole/Spanish words. I would urge that lots of written Creole/Spanish material be made available to your class.

Some basic reading materials are useful. I must, however, caution against using materials designed for children. Materials must be found that are relevant and interesting to adults. You can find reading materials through the community college Adult Basic Education courses, or a Literacy Council. There are resources; find them and use them respectfully with

the adults you teach.

WRITING

The principle of sequence and control urge us to enable the new learner to write correctly at the outset by using tracing. Write the word in large letters in his notebook or on the blackboard for him to trace. Some teachers use dots. If you are able to do so, it is very effective.

Invite the new learner to hold the pen and trace over the letters. Watch how he grasps the pen or pencil. If his grasp is not functional, shape his hand over the pen. Show him how you hold the pen and let him try to imitate you. This must be done one-on-one. These little things are vital to the self-confidence and success of the learner.

An important preliminary exercise is this one, moving the pen in the direction of the letters:

Your work in this regard is to prepare the worksheets for each individual learner. First let them trace the words, then write them. Have them ready before class and include them in unit cards as ready materials. The principle of sequence demands that the learner have well-ordered writing exercises. That is, he can write all of the sounds he learns to read, in that order. He can write his name, his family names, and only then the new words he is learning in the ESL

class.

Both reading and writing are basic tools for the learner. Without them, he is at an incredible disadvantage. This is one of the most important tasks you have facing you: to teach a person how to hold a pencil, read symbols into words and write them.

Teaching writing to a new learner can be a long process. I once spent two hours with four men who worked very hard the entire time. At the end of that time they had successfully written the five numbers: 1, 2, 3, 4, 5. They were very proud.

CHAPTER IX

Designing a Unit

A unit is at once a plan for what you will do in the lesson and a valuable record of what you have done with the group. There are a number of questions to ask oneself each time you design a unit:

WHO — Who is it for--the whole group or a subgroup?

WHAT — What is the language pattern you will be using?

WHEN — Use the exact date. This will help in recording your work and in checking the sequence of your teaching. Note on the unit card the amount of time you intend to spend on that particular unit.

Design units that teach competencies. These competencies are really the unit titles. For example, Unit I can teach the patterns for identifying oneself. (See Appendix B.)

> "My name is _____. I'm from Haiti. How do you do?"

This dialogue can be practiced until all feel comfortable with it. There are four skills that are really involved here --listening, speaking (aural/oral), reading and writing. Recognize the complexity of skills involved when teaching each competency and sequence them wisely.

In designing a unit, write down what you will need in order to have maximum control in teaching the unit.

A series of unit cards can be very helpful in the plan-

ning and execution of the class. When the learners seem to have mastered a particular pattern (unit) you move on to the next. You should not go to class without this kind of preparation. It is not all that demanding, but it will enable you to focus the teaching and to assure yourself and the learners that they have indeed mastered certain patterns.

The competencies are listed on the CAL card, a copy of which followed Chapter VI.

Here are two more examples to help you design your unit cards:

Unit #_____ Date:_____ Level __I__

Performance Objective: explain lateness

I'm late. I'm sorry.
My bus was late. My ride was late.
My train was late. My clock was wrong.
My time was wrong. I overslept.

Materials to bring: clock
Sequence: practice aural/oral

This will take a good two hours to be learned by a Level I group of eight farmworkers. You will have to diversify the repetition, role play the big boss, ask them to dialogue with one another and keep bravely at it until they can respond naturally.

Unit #_____ Date:_____ Level: I
Performance Objective: to use the pay phone
What's the number? 787-6890 Put in twenty cents. Here's twenty cents. Listen for the dial tone. Now dial 787 6890.
Sequence: Dialogue with each person. Talk about getting the operator in emergencies.

Do not leave the phone until each and every one of your students can do this dialogue easily. This is a tough unit. It is psychomotor and aural/oral skills all together. If you can give them a number which they can actually call, and have someone answer, it would be very useful.

After you have taught the basic survival units in Appendix C, start writing your own. In designing the unit yourself you are deciding what you want to teach, understanding the implications of that decision and making a commitment to it. You know your group and know what they need and want to learn. You also know what you have taught, so you are the best one to name and continue the sequence.

To sum up, we design a unit to fit the group we are teaching. We use the competency list as it is appropriate, and move along the design in response to the three questions: who, what and when. "What" involves not only the patterns but also the materials you will use to teach the people those patterns. "When" involves not only the date (for sequence purposes) but also the time allotted to the unit. The most

important message in this chapter is: Don't go to a class without a unit card or two in your pocket. Also, don't fail to keep the unit cards in order as a reminder of the sequence of your teaching.

CHAPTER X

Inside the Classroom:

How to Make it Work

New teachers often ask, "How do we begin a class? How do we know where to go and what to do next?"

1. The class really begins when I am preparing it.

   This is very important. I have taught for over 30 years and would not dare go into a teaching situation without adequate preparation.

   a. The unit cards tell me what I will teach, what materials I will use and which group I will use it with. They become, in turn, a record of my teaching.

      Let's follow the preparation and teaching of one class. I prepared these cards:

Unit #_____ Date:_____ Level: I
Performance Objective: to write numbers 1-5
Recognize the concepts through the use of pennies on the floor
How many pennies: one, two, three, four, five
Trace the numbers: my papers
Write them in their book.

Unit #____ Date:____ Level: I

Performance Objective: to use and understand the dialogue; buying and selling; prices, change money

The shop: a bag of things with price tags

I want a ____*. How much is it?
_____#.
O.K. Here you are.
Thank you, here's your change.

* clock, book, pencil, pen, hat, socks, cup
# one, two, three, four, five dollars and fifty cents

The preparation involved making sheets for the men to trace, like this:

1 2 3 4 5

I put price tags on the objects which were in my bag, and took five single dollar bills and two quarters.

2. On arrival at the camp I spend time chatting, warming up for the lesson, asking about their health and their work, just making small talk in English. I do not use this time to speak first language because this warm-up is also part of the English lesson. I tell the two groups what we hope to do this evening. My colleague takes the Level II people and works through that unit with them, saying the dialogue over and over with one of them before they begin to take turns initiating it. After a while there is a buzz

of English buying and selling coming from her corner, with occasional shouts of laughter. She is working hard in order to give each of the eight men fair chance to say and hear all of the words in the unit.

I am working with my four friends who are trying to write. We look at the pennies on the white paper I have put on the floor. "How many?" I ask. One, two, etc. They do it with one another until I am sure that each is clear of the concept that goes with the sounds. Then I write the number and place one penny next to it. The same with "2" and on to "5." I give them the tracing sheets and ask them to try to write these numbers. As each one works I check his grasp of the pen.

They are working most of the time, with my surveillance and assistance where needed. But in fact, my job is now to keep out of the way and let them practice independently, only offering assistance where it is needed or requested. At the end of the evening they have written the five numbers carefully and correctly. When I show three pennies on the blackboard, each can come and write "3." No small achievement.

Some other suggestions for beginning a class, and help to keep it going, would be to:

-Ring a bell to round up people for a class. Ask someone to call for people.

-Be on time.

-The business of the class hours is a hard, tough English workout. Leave socializing for later.

-Have a large calendar indicating class times. Leave it with the students--draw it yourself with their help.

3. As a closure of the class, I like to ask people what they did and learned that evening. They are telling themselves as well as us. I like the occasion for people to show off and brag about their accomplishments to one another. It builds sympathy and community, as well as confidence. We tell them when we are coming next, and if possible, indicate what units we hope to do:

> Next time we shall prepare to go to the hospital and tell the nurse, in English, where it hurts.
> Next time, we count and write up to 20.

We make a commitment. The commitment to come again, at a specified time and date, is another inviolable trust.

One stormy Tuesday night we decided not to attempt to go to McGee's Crossing. I called a neighbor who promised he would inform the Haitian learners. He did not. The next time we went (Thursday) there were half as many learners as before. We never really got that group back to strength of numbers. I believe it was largely as a result of our failing to show up when we had said we would. This is a question of respect, which we shall discuss in the next chapter at length.

A class is the human interchange. It is hard work, a physical and mental workout. Class is clear cut and well defined so that the learner is not intimidated by his lack of comprehension. Class is review--people telling one another what they have learned. Class is renewed commitment to come again, and if possible, what the next unit will be about.

CHAPTER XI

An Effective Pretest/Posttest

Testing rarely teaches, for important psychological reasons. In ESL when you ask a question in a language class, it is a question that will enable a person to reinforce a particular English language pattern. It is not a test question. If the learner does respond in an "un-English" pattern, as teacher you have failed to consider the principle of control. The only persons ever being tested in English language teaching are the teachers. Do they know and practice the principles of sequence, control, reinforcement and TPR approaches? Do they know the difference between a substitution and a transformation exercise and can they make them up on the spot to help someone learn or practice a particular English language pattern? Most importantly, do they know the difference between testing questions and questions as stimuli?

The pretest must be, first of all, diagnostic and not punitive. Be very mindful of the principle of respect while administering this test. Say to the group, before giving the pretest: "These are the things we shall be studying in this class, so please don't be surprised if you do not yet know them in English. That's why we have the class." Then rephrase and repeat.

Evaluating the pretest can be very simple. The form will have a place to indicate the scores and your judgment: Level I (a beginner, not able to write name or say numbers in

English, not able to tell time); Level II (able to speak haltingly in English, to tell time and date with trouble, not able to read the sign); Level III (not much trouble with English, can read sign, needs development of vocabulary and confidence, possibly could act as a co-teacher).

There are seven tasks set by this pretest. Score one point for each question the student answers correctly and easily. Please hand in one scored pretest and one scored posttest for each student.

On the next page is the pre/posttest. The instruction sheet follows.

Student's name: _____ Date: _____

Teacher's name: _____ Class name: _____

Test: Pre Post Interim
(circle one)

PRE/POSTTEST

1. a. What is your name? _____

   b. NAME: _____ _____

2. a. What is your social security number? _____

   b. Social Security number: _____ _____

   c. Read it to me, please. _____

3. a. How much money is this? _____

   b. Please write it. _____ _____

   c. How much does this cost? _____ _____

4. a. What time is it now, please? _____

   b. TIME: _____ _____

5. a. What is today's date? _____

   b. DATE: _____ _____

6.

POISON Do not wash your hands in this water.

   a. Please read this sign. _____

   b. Tell me about the water. _____

7. a. Write your home address in Haiti:

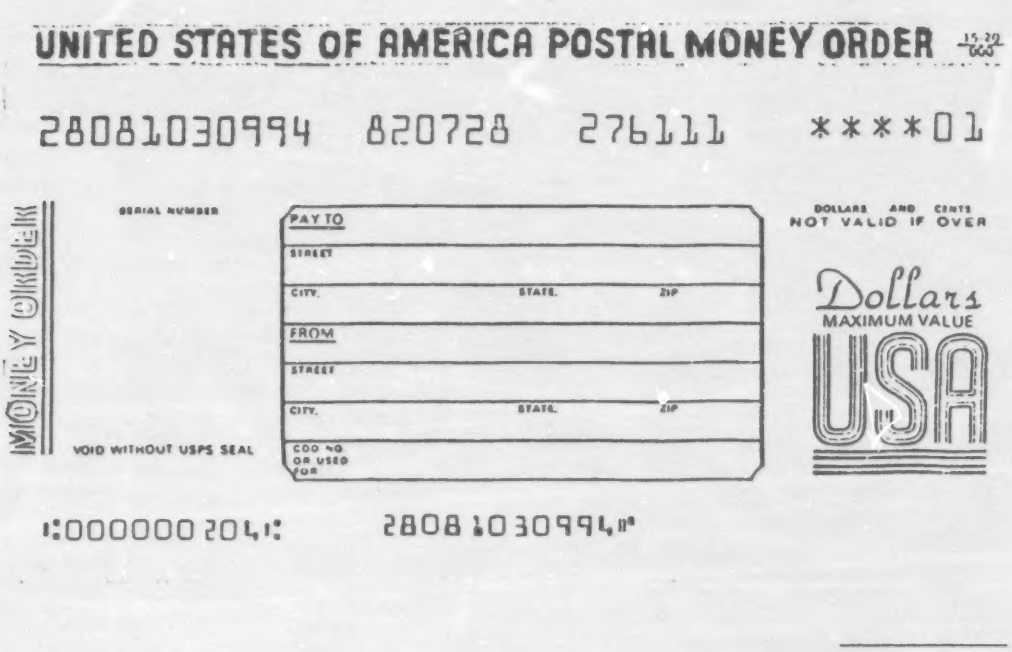
   _____

   _____

   _____

   _____ _____

b. Fill out this money order:



Total: _____

Level: _____

PRE/POSTTEST

Instructions and Scoring

1. "What is your name?"(1 pt. for correct oral response.)
   "Can you write your name here?" (1 pt. for correct written response.)
   (NOTE: If student scores less than 2 points here, this indicates a Level I student.)

2. "What is your Social Security Number?" (1 pt.)
   "Please write your Social Security Number." (1 pt.)
   "Read it to me please." (1 pt.)

   If student cannot write the number, you write it. Then ask student to read the number to you. (If student has no Social Security number, you may ask for his/her immigration card number.)
   (NOTE: If student is able to do both tasks entirely, he/she is at Level II.)

3. "What time is it now, please?" (1 pt.)
   "Please write it." (1 pt.)

4. "What is today's date?" (1 pt.)
   "Please write the date." (1 pt.)

5. Lay out a five (5) dollar bill, 2 ones, a quarter, and a nickle.

   "How much money is this?" (1 pt.)
   "Please write it." (1 pt.)

   Show a price tag. Example: $1.98 on a box of cereal.

   "How much does this cost?" (1 pt.)

6. Show the learner the sign at question 6 on the test.

   "Please read that sign." (1 pt.)
   "Tell me about the water." (1 pt.)

   (NOTE: If the student reads the sign in English, he/she is at Level III.)

7. "Write your home address in Haiti." (1 pt.)
   "Fill out this money order." (1 pt.)

What does such a pretest diagnose?

Aural/oral skills	What's your name? What time is it? What time did this class begin? What's today's date? How much do I have here? How much does this cost?
Reading/Writing	Write your name. Write your I-94 number. Write the time. Write the date. Write the sum of money. Read the sign.

The diagnosis will tell you, for each student, which of these particular competencies he/she needs, and in general, where the group is.

The major problem we had with posttests was the mobility of migrant laborers who left camp before we had a chance to measure their skills. Here's how to deal with this dilemma. After several weeks have passed and you have covered the skills measured by the pretest, then it is time to give the posttest. Thus the posttest is really a competency measuring device. It tells you and the student how much of the competency-based curriculum she/he has mastered. The posttest measures skills. If you think your class will leave the camp soon, and you have not yet covered the skills in the test, then go ahead and administer the posttest anyway. This will still tell you how much they have mastered.

The test is not a nationally standardized test. It is not the SAT or the GED. Is is a test for nonliterate, non-English speaking adults who want to gain several valuable skills in a short length of time. This test shows them how

far they have progressed.

Along with the CAL Competency Checklist (to be used as a final report card), the posttest should be a diploma/ mastery certificate and all the things that graduation should mean. Teach to the test. Teach to the skills that are functional and survival skills. This will lead to the students having the confidence to go even further.

Our goal is to have every student achieve a perfect posttest by the end of 30 contact hours. This means that each unit has to count for a manageable and important segment of learning. Units 1-14 take the student through all of the pretest questions. While the explanation of the poison sign and the complete filling out of the money order may not be possible for Level I students, even those students should be able to score 14 out of 16 possible points.

CHAPTER XII

Respect/Reality

The English learner, whether a migrant worker or an ambassador, comes as an adult with a lifetime of experience and learning. He/she has myriad relationships: family, friends, lovers, co-workers. He/she has traveled, has worked at many trades, has earned a living for many years and perhaps raised a family on that living.

The language learning experience can be cut off from this adult reality, or it can honor it and built upon it. Being able to make oneself clear in a dominant language is a humiliating and difficult experience for an adult. I recall the first evening we met on the back porch of McGee's Crossing. I asked the men to teach me how to say, "Good evening, how are you?" in Creole. I simply could not get my tongue around the sounds. The more I tried, the more they (politely) chuckled and attempted to help. My feeling of embarrassment, fear and apprehension was very strong. I felt deeply how a Haitian farmworker feels when we speak English phrases and ask him to repeat them.

Our respect for the learners is our strength in motivating them to do the tasks we set. Our experience with migrant workers is that they are highly motivated but lose energy easily because of sheer fatigue or confusion. It is our task to so respect them in their fatigue and in their confusion, that they are motivated to sustain the enthusiasm they bring to class.

We can maintain the enthusiasm by calling each one by name--faithfully. We show respect by recognizing and appreciating the effort and work each one offers, and by congratulating each on every correct response. Even if the response is entirely controlled, congratulate the responder. The word from you ("Good!" "Very good!" "Super!" "Right!") is the reward. It is a part of the chain of conditioning towards the facile use of the English language.

Preparation is also a form of respect. Some learners need individual lesson preparation; some groups need special units. The unit you prepare, with visuals and things for teaching, is a sign of your respect for the learners. Remembering a problem an individual has, addressing that problem with a special unit of reinforcement exercises, is a clear sign of respect. We call this, in nonformal adult education, a person-centered approach. It works.

Thirdly, the careful avoidance of anything that even smacks of scolding or remonstrating, is a sign of respect. Adults do not learn by criticism. They learn by modeling, and by careful sequence, control, reinforcement and some kinesthetic support to the language patterns. A scolding, especially a public scolding, ("No, that's not how to do it!" "That's not how to say it!" "Look at me!" "Hey, Maurice, join this group or else!") can only be counterproductive to learning. They must learn as adults; they must consider themselves adults in the learning process. Formal schooling and the work place can treat illiterate men and women as child-

ren. This relationship is not only demeaning, it is also a poor environment for language learning. In the case of migrant workers learning English, such a dependency relationship would be entirely counterproductive; we are teaching English so that men and women can stand up as adults in a new society. It is destructive to teach adults through a parent-child relationship.

A fourth way of showing respect in the language class is by making certain that each individual gets appropriate "air" time. We often work in groups, and invariably there is the garrulous person, the talker in the group. Your task as teacher is to make certain that each person has an equal opportunity with the others to respond to your stimuli-questions and to practice the language with you.

Their reality is another important aspect to consider when teaching the adult learner. Our short time with the learners should be spent in teaching them what they actually want and need to know. Walk with the class to the near-by shopping center, even if it is one single corner store. Go in with them and buy a coke or a loaf of bread. Then go around the shop with them and look at the things on the shelves. Talk about them--in patterns. Reinforce those patterns. Use substitution exercises in this very simple walk: "What's this? It's a bar of soap." Bring in a set of dice to learn the numbers in English. Bring in an alarm clock and ask them to set it for 6:00 a.m. Bring in some flour and sugar and baking powder and make some biscuits,

talking through the process in patterns and substitution exercises. Talk about their own families: "What's your brother's name?" "What's your uncle's name?" Keep on the reality track. Do what they do and do it in English. "This is a bar of soap. This is a towel. I'm going to take a shower." Ask each one to head for the showers saying this.

Practice by looking around the room you are in while you read this. If you were teaching a group of migrants English at Level I, what things could you use?

Open the door.
Turn on the light.
Move the chair.
Look at the picture.

Teaching English as a Second Language is not esoteric or strange. It is hard work, calls for much preparation, creativity and effort and is built upon principles that sound very much like old fashioned horse sense.

CHAPTER XIII

Games

English language patterns can be taught effectively through games. Here are some possibilities:

Basketball: Throw me the ball, Sam!

Throw a ball (a large basketball or soccer ball) around the room. People call out to the one who has the ball, who simply decides to whom he/she will throw it. Then all say to the new person, "Throw me the ball, _____!"

Dice: Roll the dice and call the number that comes out.

This is a great game for early pronunciation of numbers. Later you can add new patterns:

Mine is more than yours. I win.
Yours is less than mine. I win.
(This is a complex Level II or III pattern.)

You can also throw the dice and ask:

Which is more, 6 or 4?
Six is more than 4.

Shopping: Bring in items in a basket with prices marked on them.

This game can be great fun and very effective learning. Try it with all sorts of items.

Bingo: Another effective way to learn numbers.

A good game for Level I learners and they love it. Have small prizes: an apple, a candy bar, something to make winning real.

Other Board Games: with simple word and/or number patterns.

Check out your games at home (some children's games may be suitable) and see which ones demand reading English or at least speaking in simple English patterns. Make sure you establish one pattern to be taught with each game.

Sight Seeing: can be almost anyplace at almost any time.

Take a walk through the fields or the camp, or through a nearby town and let them tell you, via substitution, what they see:

Learner: There's a _____.
Teacher: Right, John, that is a _____.
(reinforcement)
Everyone: Right, John, that is a _____.

Post Office: try this one in the classroom first, then venture out.

This is a serious enterprise which you will make easier by putting into the form of a game. You be the postmaster, give out postal money orders and help someone fill them out. A money order can be purchased from the U.S. Government for 1 cent.

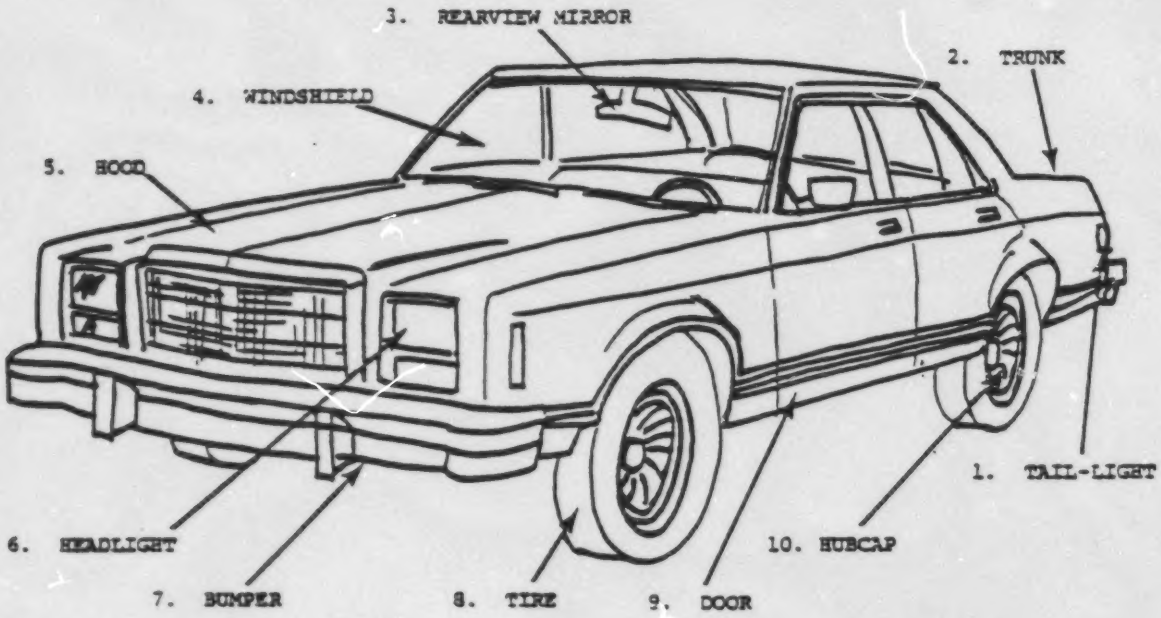
In the post office they will also need to buy stamps and send packages and pick up registered mail. Make sure through

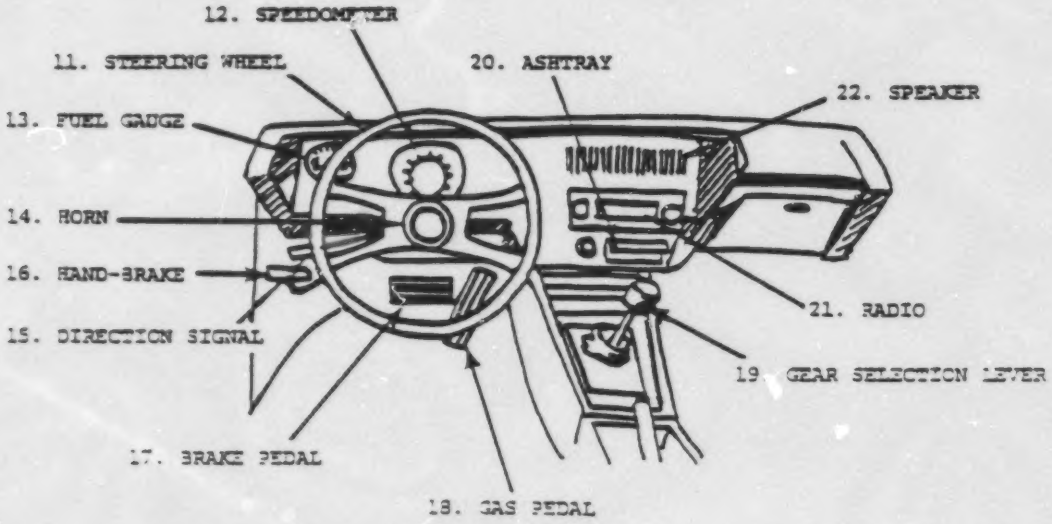
this role play or game that they can do it in easy English by helping them learn the necessary patterns.

Car: Something everyone is somewhat familiar with.

Everyone loves to tinker with a car, even if only with the words that identify the parts. The chart on the following page can be used in a variety of ways, always with a pattern, to help learners identify English names for car parts.

My _____ is broken. Can you help?
Show me your _____. Yes, it sure is broken!





*Above drawing taken from:

"English as a Second Language: A New Approach for the 21st Century," May 1981

Adapted by: Development Services Group for the Haitian American Training Institute

CHAPTER XIV

What Does It All Mean?

As teachers of English to migrant workers, you will not have the pleasure of knowing that a man or woman moved from illiteracy to literacy, or from lack of English to fluency. The program meets people where they are for a short period of time. It cannot teach them a new language and culture in the time given.

However, it can give these men and women assurance that they can learn this new language and culture. They have learned some of it with you, through your respect and use of real situations. They know, also, that they have friends among Americans, friends who are faithful to them, who come regularly to teach these classes, who are concerned for their welfare and future.

I trust that these notes have been useful reading and that they will be even more useful as you teach the classes. I hope that it will be rewarding enough spiritually to keep you coming back for more. Good luck.

Appendix A

Reporting Forms

CLASS ATTENDANCE RECORD

I find it helpful to give the class attendance record to one of the Level II or III students to mark for me after I have explained to him/her how to do it. This shares responsibility and shows a degree of trust and confidence in the learner's ability. If you are not entirely trusting, do a quick head count.

TIME AND EXPENSE STATEMENT

Odometer readings can be a bother. I have found it helpful to keep a Time and Expense Statement stapled onto a cardboard backing, in my ESL basket, and when I get into the car I reach for it and mark the odometer reading for that day.

IGRANT AND SEASONAL FARMWORKERS ASSOCIATION, INC.

E.S.L. ATTENDANCE RECORD

INSTRUCTOR'S NAME _____ DATES FROM _____ TO _____

PARTICIPANT'S NAME		DATES OF ATTENDANCE	Total Hours

70

71

TIME AND EXPENSE STATEMENT

Name _____ EMPLOYEE NO. _____ STATE ____ OFFICE NO. ____ LOCATION _____

Pay Period ___ - ___ to ___ - ___ Job Title _____ Work Study or Work Experience Contract # _____

TIME	DAYS DATE 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	TOTAL
Hours Actually Worked		
Holiday		
*Personal Leave		
*Public Service Leave		
*Compensatory Time Off		
*Other Leave		
TOTAL HOURS		
FOR USE WHEN REQUESTING FOOD REIMBURSEMENT — STARTING TIME		
FOR USE WHEN REQUESTING FOOD REIMBURSEMENT — ENDING TIME		

SCHEDULE OF HOURS WORKED BY THE WEEK

	S	M	T	W	Th	F	S	TOTAL
1								
2								
3								

MILEAGE (20¢ per mile)					OTHER TRAVEL EXPENSES				
Days Date	Odometer Reading Begin.	Ending	Miles Driven	Destination	Food	*Lodging	**Other	Total	****Remarks
Totals Brought Forward From Other Side									
GRAND TOTALS				AMOUNT FOR MILEAGE					

Total Travel Expenses	
Less Travel Advance	
NET AMOUNT***	

Signature _____ (Date)

Approved _____ (Date)

REV. 8/82

MILEAGE (20¢ per mile)					OTHER TRAVEL EXPENSES								
Days Date	Odometer Reading Begin.	Odometer Reading Ending.	Miles Driven	Destination	Food		*Lodging		**Other		Total		****Remarks
TOTALS CARRIED FORWARD													

* Attach Approval/Receipts

** List each other expense separately. If any item exceeds $5.00, attach receipt.

*** If travel advance exceeds total travel expenses, the excess will be deducted from payroll check.

**** Under Remarks, include nature of other expenses. Also if travel expense allocation is different from payroll distribution, appropriate remarks should so indicate.

NOTE: Receipts are required for any lodging and any other expense over $5.00. If not attached, the item will not be paid.

Appendix B

Competencies Derived From CAL Card

These competencies have been derived from the Center for Applied Linguistics (CAL) card. There is to be a unit for each competency.

Unit	Competency	CAL Card #		Performance Objective (is able...)
1	can identify oneself	I	1	to say one's own name--one's place
2	can greet others	I	1	to greet another
3	can count	III	1	to count money
4	can use money	III	1	to make change recognize denominations
5	can tell time	I	3	to tell and understand time
6	can read calendar and keep schedule	I	3	to understand and speak dates to read dates on a calendar
7	can name body parts	VI	1	to say: I'm sick. My ___ hurts. to understand: What's the matter?
8	can name furniture (house) items			to name and recognize items in the house: to use open/close
9	can use telephone	V	1	to dial a number to greet a person on the phone
10	can ask for items in a store	III	4	to name items in the shopping center; to ask for them

11	can ask for and follow simple directions	V	4	to ask: "Where is the ____?" to understand directions given
12	can purchase and use appropriate postage	V	2	to ask for stamps to mail letters
13	can fill out money order	V	7	to ask for a money order to fill out money order
14	can recognize poison signs and other safety signs	II	3	recognize poison signs
15	can describe work hours, salary, type of work	II	2	to understand job requirements
16	can fill out Social Security forms & tell S.S. number	II	1	to comply with Social Security requirements
17	can follow medical instructions make appointment; take medication	IV	3	to communicate with people in health care
18	can explain sickness, lateness, absence to supervisor	II	4	to explain sickness, lateness and leave to the supervisor
19	can describe relationships	-	-	to explain families and their makeup
20	can travel on public transportation	V	4	to travel in a self-sufficient way
21	can follow procedures for obtaining food stamps	V	3	to ask for Social Service assistance
22	can request emergency assistance	V	6	to ask for help in an emergency
23	can identify and ask for rest room	V	5	to ask for a rest room

24	can express lack of understanding	I	2	to say: "Pardon me? I don't understand."
25	can recognize and name colors	-	-	to name colors

Appendix C

Ten Sample Units at Level I for Aural/Oral Skills

Unit # 1 Date: _____ Level: I

Performance Objective: to identify oneself; to name place

Dialogue: Hello! I'm Jane Vella. I'm from Raleigh.
Hello! I'm Leon Fernon. I'm from Haiti.*

Steps: 1. Speak the dialogue.
2. Let them say their names one by one.
3. Let them say it to one another in pairs.
4. Listen carefully. Check that they are comprehensible.

*Use list of names as a Control Piece.
Help them say "H" by using a match; they will blow out match when aspirating "H."

Unit # 2 Date: _____ Level: I

Performance Objective: to great others; to respond to greetings; to give S.S. number

Dialogue: A: How are you?
B: Fine thanks. How are you?

A: Hello. How have you been?
B: Very well, thanks. And you?

A: Good morning (afternoon/evening). How are you?
B: Fine thanks. How are you?

A: What is your Social Security number? (or I-94 #)
B: My number is _____.

(Do one or more of the above and others--diversify.)

Steps: 1. Repeat both parts of the dialogue.
2. Do it with all (chorus).
3. Do it with one after the other.
4. Let them do it in pairs.

Unit # 3 Date: _____ Level: I

Performance Objective: to (say) count in English from one to 20; to comprehend number words in English.

Dialogue: A: Give me one penny please.
B: One penny.

A: Give me two pennies please.
B: Two pennies--one, two. (count out pennies)
(continue with dialogue up to 20 pennies)

Steps: 1. Show pennies (same as in dialogue) on white sheet.
2. Do the dialogue yourself, then with advanced student.
3. Practice dialogue with each learner.
4. Learners practice in pairs (each pair with 20 pennies).

Unit # 4 Date: _____ Level: I

Performance Objective: to make change
to recognize denominations

Dialogue: I need change for five dollars.*
Here it is: (count out) one dollar, two dollars, three dollars, four dollars and one, two, three, four quarters.

(START with pennies, nickels and dimes, working into larger denominations.)

Steps: 1. Use dialogue with group--they repeat in chorus.
2. Use dialogue with individuals who count change.
3. Let learners to it in pairs--changing parts in dia'ogue.

Unit # 5 Date: _____ Level: I

Performance Objective: to tell and understand time

Dialogue: What time is it?
It's six o'clock.
(Start with clock hands "on the hour." When that is mastered, move to --:10, --:15, --:20, etc.)

Steps: 1. Show clock, read numbers, have students repeat numbers (in chorus).
2. Show clock, ask "What time is it?", have students tell time (in chorus).
3. Repeat step 2 with individuals.
4. Have learners do dialogue in pairs.

Unit # 6 Date: _____ Level: I

Performance Objective: to understand/speak dates
to read dates on calendar
(possible Level II)

Dialogue: What day is today?
It's Monday, September 3rd.

Steps: Show large calendar.
1. Say the months of the year--show them.
2. Say days of the week--show them.
3. Say the days of the month--show them as written (1st, first, 1)
4. Do dialogue and have learners repeat in chorus.
5. Dialogue with individuals.
6. Let learners dialogue in pairs.

Unit # 7 Date: _____ Level: I

Performance Objective: to name body parts
to tell of illness
to identify poison symbols
"POISON"

1st Dialogue: A: What's the matter?
B: I'm sick. My _____ hurts.

2nd Dialogue: A: What's this? (show poison sign)
B: This is poison. It is bad. (use gestures)

Steps: Use diagram of body--stick figures will do.
1. In chorus, repeat dialogue.
2. Do dialogue with individuals.
3. Let learners do dialogue in pairs.
4. Repeat dialogue and steps with each body part.
5. Repeat dialogue development with symbols.

Unit # 8 Date: _____ Level: I

Performance Objective: to name and recognize items in the house
to use open/close

Dialogue: Open the _____. It's open.
Close the _____. It's closed.
(door, bottle, box, window, book, etc.)

Steps: 1. Starting with one object at a time, do dialogue with other teacher or advanced student--physically open or close the item being used in the dialogue.
2. Do dialogue with class in chorus.
3. Have learners do dialogue in pairs.

Unit # 9 Date: _____ Level: I

Performance Objective: to use telephone

Dialogue: Hello, this is _____.
May I speak to _____? Thank you.

Steps: 1. Dial a number (arrange to have someone answer).
2. After dialing, do dialogue with each individual.
3. Let individuals dial and do dialogue.

Unit # 10 Date: _____ Level: I

Performance Objective: to ask for goods in a store

Dialogue: A: How much is this?
B: It is _____.
A: I'll take it.

Realia: Things marked with price tags.
(shirt, tie, pound of coffee, book, etc.)

Steps: 1. Show each piece and say: "This is a _____.
It is $_____."
2. Do the dialogue with the class, in chorus.
3. Do the dialogue with individuals who choose what they want to "buy."
4. Let a student act as the sales person.
5. Let them count money out for each "purchase."

Appendix D

Teaching the Same Competencies at Different Levels

The following chart was taken from:

Teaching ESL to Competencies: A departure from a traditional curriculum for adult learners with specific needs

Center for Applied Linguistics, Washington, D.C. February, 1982

	Level I	Level II	Level III
Speaking	My (body part) hurts. This hurts. I'm / He's / She's } sick.	I have a ____ ache. He / She } has a sore ____. My _____ aches.	I have / He has / She has } a } pain. / cramp. in my / his / her _____. I can't + V. (bend down)
Listening	What's the matter? What's wrong? Take _____ aspirin(s). Stay } in bed. / home.	How do you feel? Where does it hurt? Take (something) 4x a day. Call me.	Are you in pain? Can you + V? -before / -after } meals
Sight Words (Reading)		-can distinguish between over the counter & prescription medicine	- can read medicine label instructions
Writing			- can write note to teacher excusing child for absence due to illness
New Structures	Present Tense: BE (sing. forms) Present Tense -3rd person singular	Present Tense: have (sing. forms) Review: Plural nouns (-s)	Possessives: my / his / her (neg.) modal + V
Materials & Activities	A New Approach for the 21st Century Lesson 11 - Visuals - Dialogue - Repetition & Substitution Drills - Role Play - Total Physical Response: Simon Says	English for Adult Competency I pp. 51-54 - Realia (medicine bottles) - Visuals - Flashcards - Matching exercises - Dialogue - Role Play - Total Physical Response: -w/ (candy) pills	English for Adult Competency I pp. 60-62 Notion by Notion - Unit 33 -Visuals -Flashcards -Hand-outs: matching, fill in the blank -Dialogue -Role Play -Question-Answer Drills -Total Physical Response